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ABSTRACT

An elementary music experience program and efforts to expand it are presented. Program objectives include: (1) Increase achievement in specific areas of music, such as singing, rhythms, listening, and playing instruments; (2) Encourage self-expression or creativity; and (3) Develop an interest in extracurricular music activities. Intermediate classes in 30 elementary schools were included in the project; eight special music teachers were assigned to work in sixteen schools. The evaluation study was designed to obtain: (1) pretest and posttest measures of pupils' achievement in specific areas of music, (2) classroom teacher judgments of children's development and achievement, and (3) principal reactions relating to the effectiveness of the program. For comparison purposes, a control group consisting of 21 classes not involved in the program were selected for pretesting. All grades made statistically significant improvement when results of the initial test were compared with posttests in both the experimental and control groups. Differences for between the grand mean for each grade for the experimental groups and control groups are statistically significant at the .05 level indicating that these differences would occur by chance factors only one time in twenty. The greatest contribution to the special music teachers to pupil achievement, according to classroom teachers, was in providing special opportunities for pupils to participate in choral ensembles and perform for an audience. In general, the subjective evaluations of the principals of the schools involved and of the regular classroom teachers at these schools, indicated that the program was meeting a definite need for musical instruction on a broad basis. (CK)

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MILWAUKEE PUBLIC SCHOOLS

Division of Curriculum and Instruction

EXPANSION AND STRENGTHENING OF THE EXISTING MUSIC EDUCATION PROGRAM - ELEMENTARY

JANUARY 31, 1966 - JUNE 17, 1966

PROGRAM EVALUATION

conducted by

DEPARTMENT OF PSYCHOLOGICAL SERVICES AND EDUCATIONAL RESEARCH

in conjunction with

DEPARTMENT OF MUSIC

FILMED FROM BEST AVAILABLE COPY

FUNDED UNDER TITLE I OF THE ELEMENTARY AND SECONDARY EDUCATION ACT OF 1965

ED 064284

TE 499 758

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ELEMENTARY MUSIC EXPERIENCE PROGRAM

INTRODUCTION

The Elementary Music Program, with funds provided under Title I of the Elementary and Secondary Education Act of 1965, is designed to provide music instruction for intermediate grade pupils through the utilization of special music teachers. This program is an expansion of the existing Music Education Program in the Milwaukee Public Schools.

Before the inception of this program, music instruction for all elementary pupils was provided by the regular classroom teacher, with supervisory music help in the classroom limited to two visits a semester. The current proposal provided music instruction for intermediate grade pupils on a bi-weekly basis through the utilization of special music teachers. It was anticipated that the music program would be strengthened and that music achievement for these pupils would be greater than the achievement of pupils who were taught music by their regular classroom teacher.

This program further provided special opportunities for pupils to participate in music activity such as chorus, within the school, and encouraged interest in home and community music activities, such as concert performances.

SPECIFIC OBJECTIVES

The objectives of the Music Experience Program were to: (1) increase achievement in specific areas of music, such as singing, rhythms, listening, and playing instruments; (2) encourage self-expression or creativity; and (3) develop an interest in extracurricular music activities.

POPULATION SERVED BY THE PROJECT

Schools and Classes

The intermediate classes in thirty elementary schools listed below were to be included in the project:

<u>Schools</u>	<u>Number of Classes</u>	<u>Schools</u>	<u>Number of Classes</u>
*Auer	9	*La Follette	10
Berger		*Lee	9
*Brown	8	*Lloyd	10
Cass		*McKinley	9
Center		*Ninth	9
Clarke		*Palmer	13
*Eighteenth	5	*Pierce	8
Elm		*Siefert	11
*Fifth	9	Thirty-first	
Fourth		Twelfth	
Franklin		*Twentieth	9
*Garfield	8	Twenty-first	
Green Bay		*Twenty-seventh	11
*Hopkins	12	Walnut	
Keefe		Wisconsin Avenue	

(*Actual schools and number of classes involved in the project from January 31, 1966 to June 17, 1966.)

Difficulty was encountered in staffing the total number of schools originally designated. The project operated in one hundred fifty classes in sixteen schools.

Pupils Involved

A total of 4,746 students were enrolled in the classes involved in the project at the beginning of the semester.

Teachers

Eight special music teachers were assigned to work in sixteen schools.

Administrators, Supervisors

The program was administered under the direction of Dr. Joseph Skornicka, Director of Music Education, Milwaukee Public Schools.

PROJECT PROCEDURES AND ACTIVITIES

Selection of Pupils, Teachers, Schools, Staffing

The sixteen schools included in the project were selected on the recommendations of the supervising teachers on the staff of the Music Department. Recommendations were made on the basis of those schools which had the greatest need for special music instruction in the intermediate grades. In those schools where the number of intermediate classes were too great to be scheduled, principals' recommendations for selection of classes to be included were followed.

Eight special music teachers provided music instruction for intermediate grade pupils for two thirty-minute periods each week. Each teacher was assigned classes in two schools.

EVALUATION PROCEDURES

The evaluation study was designed to obtain: (1) pretest and post test measures of pupils' achievement in specific areas of music; (2) classroom teacher judgments of children's development and achievement; and (3) principal reactions relating to the effectiveness of the program.

Design of Study and Data Collection Plan

For comparison purposes, a control group consisting of twenty-one classes not involved in the program were selected for pretesting.

Sample

The experimental group for the pretest consisted of twenty-one classes in seven schools. One fourth grade class, one fifth grade class, and one sixth grade class was randomly selected in one of the two schools

to which each music teacher was assigned. (One teacher was hired after the study began, and her classes were not included in the sample.)

Twenty-one classes at seven schools comprised the control group for the pretesting. The seven schools were selected randomly from the list of schools originally designated for the project, but for which personnel was not hired. One fourth grade class, one fifth grade class, and one sixth grade class was included from each of the seven schools. An objective music test was administered to the experimental classes by the special music teachers. Trained personnel administered the test to pupils in the control classes.

The post test was administered to twelve of the same experimental classes and eleven of the same control classes. Pretest data indicated that a smaller sample could be used for post testing. Six additional experimental classes were randomly selected for post testing to provide information concerning the influence of the pretest. Pretest and post test tape recordings were obtained in twelve experimental classes and twelve control classes.

Data Collection Schedule

EVALUATION INSTRUMENT	NUMBER INVOLVED	DATES
Objective Music Test	21 experimental classes	February
	21 control classes	March
	12 experimental classes	May
	6 experimental classes	May
	11 control classes	May
Tape recordings	12 experimental classes	Feb./May
	12 control classes	Mar./May
Reaction Scale	21 classroom teachers	May
	16 principals	May

FINDINGS

The objectives of the Music Experience Program were to: (1) increase pupils' achievement in specific areas of music; (2) encourage pupils' self-expression or creativity; and (3) develop pupils' interest in extracurricular music activities.

Achievement

The evaluation techniques used to investigate pupils' achievement in specific areas of music included: (a) an objective music test; (b) tape recordings; and (c) classroom teachers' reactions to the effects of the special music teachers on pupil achievement.

(a) Objective Music Test (FORM 1)

An objective music test, developed by the Music Department of the Milwaukee Public Schools, was administered to experimental and control classes at the beginning and again at the end of the school semester. The test was devised for grades four, five, and six, based on items selected from textbooks in use in the Milwaukee Schools. The special music teachers administered the test to pupils in the experimental classes. Trained personnel administered the test to pupils in the control classes. The length of the test and the time necessary for administration were seen as limitations of the data collection procedures and are discussed in that portion of the report.

Mean scores were computed for the pretest and the post test. These scores are included in Table 1 on the following page.

TABLE 1

MEAN SCORES ON MUSIC TESTS

GRADE	EXPERIMENTAL GROUP			CONTROL GROUP		
	N	Pretest	Post Test	N	Pretest	Post Test
4	67	28	43	96	29	35
5	78	32	50	65	36	44
6	80	38	54	107	43	51

Table 1 indicates that at all three grade levels the control group pupils attained slightly higher average scores on the pretest. At all three grade levels the pupils in the experimental group attained higher scores on the post test.

One hundred fifty-two pupils in six classes in the experimental group who had not taken the pretest were given the post test only. The average scores for these pupils were similar to the average scores for the pupils who had taken the pretest, indicating that the "practice effect" of taking the same test twice is not a critical factor.

All grades made statistically significant improvement when results of the initial test are compared with post tests in both the experimental and control groups.

Differences between the grand mean for each grade for the experimental groups and the control groups are statistically

significant at the .05 level indicating that these differences would occur by chance factors only one time in twenty.

An item frequency count was completed for a randomly selected sample of fourteen tests at each grade level. The items which received the most frequent number of correct points and the items receiving the least number of correct points at each grade level are shown in Attachment 1 in the Appendix.

(b) Tape recordings (FORM 2)

A performance test, consisting of unison singing, sight singing, and notated rhythms, was administered by the special music teachers to the pupils in the twelve experimental classes and the twelve control classes at the beginning of the Spring 1966 semester. The same test was administered to both groups at the end of the Spring semester.

The tape recordings were rated by two members of the Music Department independently. Raters were not informed concerning whether the tape recording was a pretest or post test. A five-point rating scale was used. The categories were: excellent, good, average, fair, and poor. The weighted averages for the experimental classes and for the control classes on the pretest were obtained for Rater 1 and Rater 2, separately. The weighted averages on the post test for the experimental classes and for the control classes were also obtained for each rater separately.

These results are contained in Table 2 on the following page. The results were analyzed to determine the consistency of the raters.

TABLE 2

RATINGS OF TAPE RECORDINGS BY TWO JUDGES
FOR TWENTY-FOUR CLASSES

GRADE	JUDGES	EXPERIMENTAL GROUP (N = 12)		CONTROL GROUP (N = 12)	
		Pretest	Post Test	Pretest	Post Test
4	Rater 1	Fair	Fair	Fair	Fair
4	Rater 2	Fair	Average	Fair	Fair
5	Rater 1	Fair	Fair	Fair	Fair
5	Rater 2	Fair	Fair	Fair	Average
6	Rater 1	Fair	Average	Fair	Average
6	Rater 2	Fair	Average	Fair	Average

There was consistency between the two raters in all but two cases. Ratings for the post test for the fourth grade experimental classes and ratings for the post test for the fifth grade control classes differed by one category.

Table 3, on the following page, contains the combined scores for Rater 1 and Rater 2 for the experimental and control groups on the pretests and the post tests. Part scores are included for: singing in unison, sight-singing, and notated rhythms.

TABLE 3

RATINGS OF TAPE RECORDINGS BY TWO JUDGES

GRADE	CLASSES	(1) UNISON- SINGING		(2) SIGHT- SINGING		(3) NOTATED RHYTHMS		GRAND TOTALS		
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Gain
4	Experimental	40	56	3	25	0	15	43	96	53
4	Control	51	55	7	18	4	6	62	79	17
5	Experimental	43	49	1	21	2	13	46	83	37
5	Control	67	69	0	14	1	12	68	95	27
6	Experimental	49	81	0	19	1	12	50	112	62
6	Control	78	87	0	13	2	13	80	113	33

There were no significant differences on the pretest on any part at any grade level when allowance is made for the different times of administration.

On the final test, the sixth grade classes scored higher on Part 1, Singing in Unison than the fifth grade classes, and the fifth grade pupils scored proportionately higher than the fourth grade pupils on this same section.

Significant gains were observed in the experimental classes for all three grades on all three parts of the test when pretest scores were compared with final test scores.

No significant improvement was noted for any grade on Part 1 of the test for the control classes. Significant gains were observed for all three grades on the last two parts of the test.

No significant differences between the final test scores for the experimental and control groups were noted on Part 1 in Grades 4 and 6. In Grade 5, the control group did better. The results indicate that the experimental group did significantly better than the control group for Part 2 in all three grades. On Part 3, Grade 4 Experimental Classes scored higher but results for Grades 5 and 6 were almost identical. Table 4 below presents the combined ratings of two judges for the tape recordings of twelve experimental classes and twelve control classes.

TABLE 4
COMBINED RATINGS OF TAPE RECORDINGS BY
TWO JUDGES FOR TWENTY-FOUR CLASSES

GRADE	GROUP	PRETEST	POST TEST
4	EXPERIMENTAL	.672	.969
	CONTROL	1.499	1.234
5	EXPERIMENTAL	.720	1.062
	CONTROL	1.297	1.484
6	EXPERIMENTAL	.781	1.250
	CONTROL	1.750	1.765

Table 4 reveals that at all three grade levels the control group classes received a higher average rating on the tape recordings by the two judges on the initial test. On the final test administered near the end of the project the control group classes were still receiving higher ratings than the experimental group classes, however, the control group scores on the final test did not indicate any significant improvement, in fact, the control group scores for one grade (grade four) were lower on the final test than they had been on the initial test.

On the other hand, the experimental group classes at all three grade levels obtained statistically significantly higher ratings on the final test in contrast to their average initial test performance. An analysis of subtest scores indicates that the improvement observed was the result of higher scores on the final test on portions dealing with sight-singing and rhythms. Unison-singing scores improved but not as dramatically.

(c) Classroom Teacher Reactions to the Contributions of the Special Music Teacher to Pupil Achievement (FORM 3)

A rating scale was distributed to twenty-one classroom teachers whose classes were included in the evaluation sample. Sixteen classroom teachers returned the completed forms. The reactions of the sixteen classroom teachers to the effects of the special music teacher in: (1) pupil development, and (2) pupil achievement were obtained on a three-point rating scale. The categories included: outstanding, satisfactory, and unsatisfactory.

A numerical value was applied to the first two categories. Totals were obtained for the music activities listed on the rating scale. The number of unsatisfactory responses were subtracted from the total scores. The major categories of music activities are ranked in Table 5 on the following page, according to the combined averages obtained.

The reactions of classroom teachers to the contributions of the special music teacher to pupil development appear in the following section of this report.

The greatest contribution of the special music teachers to pupil achievement, according to classroom teachers, was in providing special opportunities for pupils to participate in choral ensembles and perform for an audience. Opportunity for playing tonal instruments, such as bells and autoharp was rated lower than the other areas of the rating scale, according to the responses obtained.

Comments received from classroom teachers are shown in Attachment 2, in the Appendix.

TABLE 5

RANKINGS OBTAINED FROM CLASSROOM TEACHERS OF THE CONTRIBUTIONS
OF THE SPECIAL MUSIC TEACHERS TO PUPIL ACHIEVEMENT

RANK	MUSIC ACTIVITY	COMBINED AVERAGES
	Do you feel that the work of the special project music teacher has significantly contributed to developing, in the children, achievement in the following areas:	
1	Special Opportunities (Participating in choral ensembles, performing for an audience, correlating music with other areas of study, such as social studies, art, science)	2.17
2	Listening (Variety of recorded music, specific things to listen for such as melody, mood, style, tone color and instrumentation, form etc., and good listening habits)	2.00
3	Singing (Sight-singing, rote-singing, part-singing)	1.77
4	Rhythm (Reading rhythm patterns, playing rhythm patterns on instruments)	1.58
5	Instruments (Playing tonal instruments: Bells and Autoharp)	1.42

Key: 3.00 = Outstanding, 2.00 = Satisfactory, 1.00 = Unsatisfactory

Pupil Development

The contributions of the special music teacher to pupil development were investigated by obtaining: (a) classroom teachers reactions, (FORM 3) and (b) principal judgments. (FORM 4)

(a) The Reactions of Classroom Teachers to the Contributions of the Special Music Teacher on Pupil Development

Reactions of classroom teachers were obtained on the rating scale referred to in the previous section of this report. Numerical values were applied to the responses obtained from classroom teachers for each category of the rating scale. Unsatisfactory responses were subtracted from the totals obtained. Presented in Table 6 below are the categories of pupil development, ranked according to the numerical values computed.

TABLE 6

RANKINGS OBTAINED FROM CLASSROOM TEACHERS OF THE CONTRIBUTIONS OF THE SPECIAL MUSIC TEACHER TO PUPIL DEVELOPMENT

RANK	PUPIL DEVELOPMENT
	Do you feel that the work of the special project music teacher has significantly contributed to developing in the children:
1	a feeling of self-confidence and desire to participate in the following music activities: (a) Playing tuned and rhythm instruments, (b) Listening to a variety of recorded selections, (c) Singing and/or playing in extra-curricular programs, and (d) Singing and/or playing in small groups
2	appropriate attitudes toward constructive music activities
3	the ability to express themselves emotionally and/or physically through gainful participation in music activities
4	an interest in the knowledge and understandings that lead to cultural growth
5	a feeling of pride and enjoyment in the improvement of their singing

The responses obtained from classroom teachers indicated that the contribution of the special project music teachers was greatest in developing in children a feeling of self-confidence and a desire to participate in various music activities. The area of pupil development which ranked lowest, according to the responses obtained, was in developing in children a feeling of pride and enjoyment in the improvement of their singing.

(b) Principal Reactions to the Effects of the Music Experience Program on Pupil Development

The reactions of sixteen elementary principals concerning the effectiveness of various aspects of the Music Experience Program were obtained on a three-point rating scale. The categories included: outstanding, satisfactory, and unsatisfactory. The per cent of responses obtained are presented in Table 7 on the following page.

This discussion concerns principal reactions to improvement in pupil attitudes and improvement in the personal development of pupils as the result of the Music Experience Program. The reactions of principals to other aspects of the program are discussed in the following section of this report.

Forty-six per cent of the principals responding felt there had been outstanding improvement in pupil attitude as the result of the program. An additional forty-six per cent of the principals' responses indicated satisfactory improvement in pupil attitude.

Thirty-three per cent of the responses obtained from principals indicated outstanding improvement, and sixty per cent indicated satisfactory improvement in personal development of pupils as the result of the program.

TABLE 7

FREQUENCY AND PER CENT OF PRINCIPAL REACTIONS
TO THE ELEMENTARY MUSIC EXPERIENCE PROGRAM

N = 16

	OUTSTANDING	SATISFACTORY	UNSATISFACTORY
	(Per Cent)		
Teaching-Learning Environment	60	33	7
Teaching Performance in this Area	74	13	13
Pupil Attitude	46	46	8
Personal Development of Pupil	33	60	7
Pupil-Teacher Relationship	69	25	6
Out-of-School Activities	25	67	8
Curriculum Materials	50	50	0
Teacher Morale	74	13	13

Interest in Extra-Curricular Music Activities

Students participated in chorus and other musical activities within the school. Concerts designed to encourage music appreciation, were also included as part of the Music Experience Program. The concerts were attended by both public school and parochial school pupils.

Seven hundred and three pupils included in the twenty-one experimental classes participated in chorus and other musical activities within the school.

A total of 7,613 pupils attended nine concerts as part of the program. Attachment 3 in the Appendix contains a memorandum concerning concert attendance.

The reactions of sixteen elementary principals concerning the effect of the program on out-of-school activities were obtained on a rating scale mentioned in the previous section of this report. The results contained in Table 7 indicate twenty-five per cent of the principals responding felt there had been outstanding improvement in out-of-school activities as the result of the program. An additional sixty-seven per cent of the principals responding indicated there had been satisfactory improvement in this area. Four principals had no opinion of the effects of the program on out-of-school activities.

Principals' Reactions to Various Aspects of the Music Experience Program

The responses of sixteen elementary school principals to various aspects of the Music Experience Program were obtained on a rating scale. The results obtained are shown in Table 7 on page 16.

According to the responses obtained from principals, the most outstanding improvement, as the result of the program, was in teaching performance in music, pupil-teacher relationship, and teacher morale. The least outstanding improvement as previously discussed, was noted in out-of-school activities. The greatest number of No Opinion responses was also noted in this area.

Generally, the responses of the principals indicated satisfactory or outstanding improvement in the various areas listed on the rating scale.

LIMITATIONS OF THE DATA COLLECTION PROCEDURES

The length of the objective music test, devised by the Music Department of the Milwaukee Public Schools, as well as the time for administration and scoring was considered a limitation of the data collection procedures.

An item count of the number of correct and incorrect responses was completed for a randomly selected sample of fourteen tests at each grade level. The results of the item frequency count were forwarded to the Music Department for use by supervisors.

SUMMARY

Strengths of the Program

This project was noteworthy in the number of classes and pupils involved. One hundred fifty classes with nearly 5,000 pupils were affected. Paper and pencil music achievement tests as well as tape recordings were used to evaluate changes in performance. Significant improvements were observed in sight-singing and rhythms. The program involved pupils in non-public as well as public schools. The project enabled pupils to participate in special musical activities such as choral ensembles and to perform for audiences under the direction of the music supervisors. In general, the subjective evaluations of the principals of the schools involved, and of the regular classroom teachers at these schools, indicated that the program was meeting a definite need for musical instruction on a broad basis.

Limitations of the Program

The number of schools serviced was limited by a shortage of personnel to fill vacancies.

The paper and pencil tests administered to evaluate the project required more time than anticipated for administration and scoring. The reasons for limited opportunities for pupils to participate in the tonal musical instrument part of the project warrant further consideration. Follow-up activities enabling the pupils to pursue the musical interests aroused, need to be formulated. Provisions for follow-up supervision need to be analyze

APPENDIXES

A - ATTACHMENTS

B - FORMS

ITEM FREQUENCY COUNT ON RANDOM SAMPLE OF 4TH GRADE MUSIC TESTS

Item Scored Correct Most Often

Vocabulary of music terms--

Mark an X in front of the words that you can put in your music dictionary:

_____ composer	_____ orchestra
_____ sculptor	_____ conductor
_____ descant	_____ picture
_____ symphony	_____ band

Items Scored Incorrect Most Often

Playing Instruments--

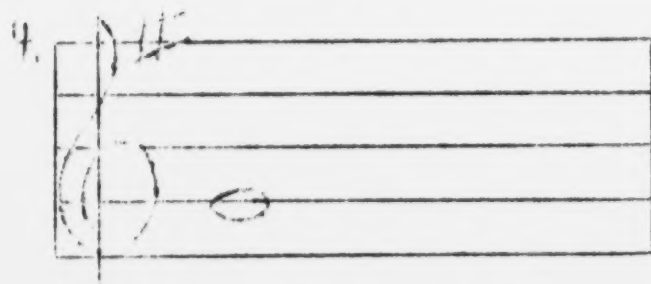
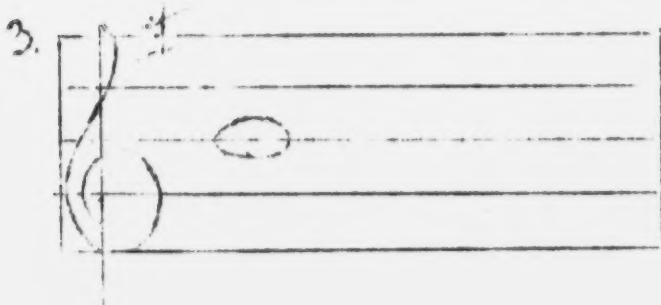
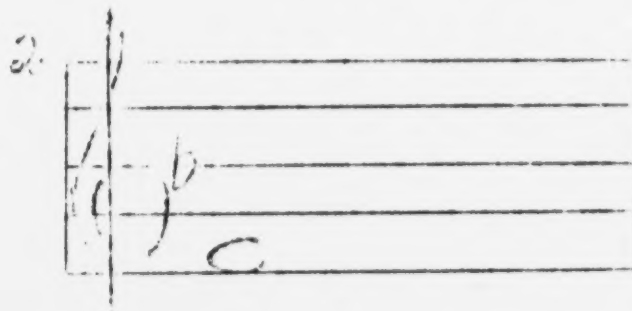
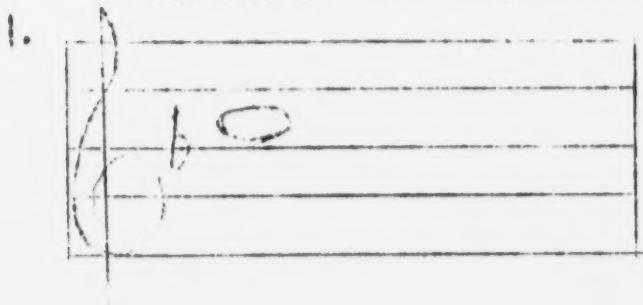
Circle the word or part of a word on which you hear a chord change:

Home, / home on the / range

On / top of old / Smo- / ky all / covered with / snow

Hush, little baby / don't say a word /

The teacher will play or sing some melody patterns. The first note of each pattern is given. Put the rest of the notes of the pattern on the staff. Use whole notes.



ITEM FREQUENCY COUNT ON RANDOM SAMPLE OF 5TH GRADE MUSIC TESTS

Item Scored Correct Most Often

Vocabulary of music terms--

Mark an X in front of the words that you can put in your music dictionary:

_____ composer	_____ suite
_____ conductor	_____ portrait
_____ descant	_____ harmony
_____ symphony	_____ sculptor
_____ architect	_____ interval

Items Scored Incorrect Most Often

Playing Instruments--

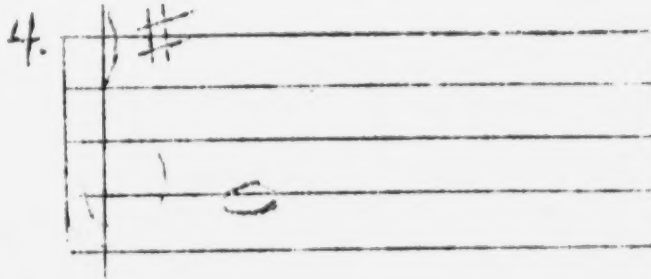
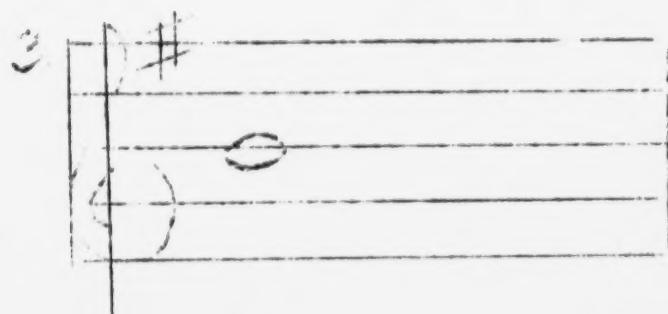
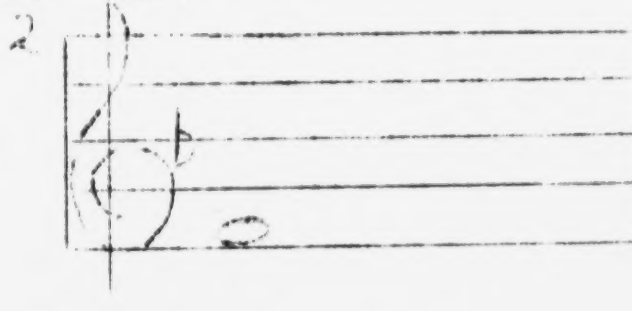
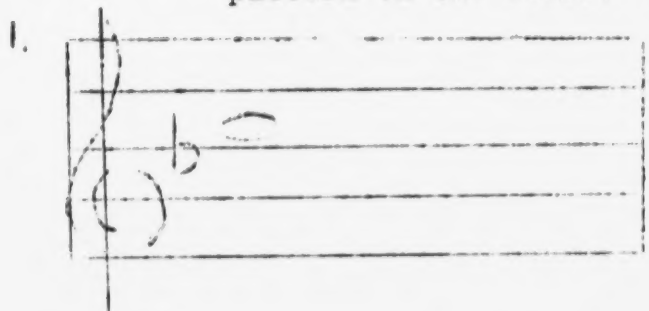
Circle the word or part of a word on which you hear a chord change:

Home, / home on the / range

On / top of old / Smo- / ky all / covered with / snow

Hush, little baby / don't say a word /

The teacher will play or sing some melody patterns. The first note of each pattern is given. Put the rest of the notes of the pattern on the staff. Use whole notes.



ITEM FREQUENCY COUNT ON RANDOM SAMPLE OF 6TH GRADE MUSIC TESTS

Item Scored Correct Most Often

Vocabulary of music terms--

Mark an X in front of the words that you can put in your music dictionary:

_____ composer	_____ architect	_____ portrait
_____ conductor	_____ opera	_____ harmony
_____ descant	_____ suite	_____ sculptor
_____ symphony	_____ interval	_____ melody

Item Scored Incorrect Most Often

Playing Instruments--

Circle the word or part of a word on which you hear a chord change:

Home, | home on the | range

On | top of old | Smo- | ky all | covered with | snow

Hush, little baby | don't say a word |

Comments from classroom teachers concerning the Music Experience
Program--

"This program was just outstanding. We were very pleased and happy that our school was chosen to be a part of this program. We do hope that this will continue throughout the Milwaukee Public School System."

"The children learned a great deal about music, but they were given very little opportunity to sing. They learned less than five songs all semester and these were not learned well."

"I have been more than pleased with the new program--
May it continue!"

March 9, 1966

MEMORANDUM

The Milwaukee Symphony Orchestra will play concerts at the schools indicated below for children involved in the music project under Title I, ESEA, as well as students from parochial schools within the project area.

Extensive program notes of the works to be performed will be sent to the schools concerned so that children may be prepared for intelligent listening.

Staff members are invited to attend any of these concerts.

LINCOLN HIGH SCHOOL - Wednesday, March 30

<u>10:30 A.M.</u>			<u>2:00 P.M.</u>
<u>School</u>	<u>No. of Pupils</u>	<u>School</u>	<u>No. of Pupils</u>
St. Casimer	183	Palmer	370
St. Marcus	29	Pierce	279
St. Francis	75	Lloyd	323
Gesu	78		
St. Rita	119		
Jerusalem	70		
St. Mary	196		
St. Phillip	29		
St. John Cathedral	51		

FULTON JUNIOR HIGH SCHOOL - Thursday, March 31

<u>10:30 A.M.</u>			<u>2:00 P.M.</u>
<u>School</u>	<u>No. of Pupils</u>	<u>School</u>	<u>No. of Pupils</u>
St. Leo	296	5th Street	273
St. Boniface	124	La Follette	337
Cross Immanuel	40		
Holy Ghost	37		
St. Elizabeth	289		
St. Gall	77		

MEMORANDUM

2.

March 9, 1966

WEST DIVISION HIGH SCHOOL - Friday, April 12:00 P.M.

<u>School</u>	<u>No. of Pupils</u>
Brown	350
Auer	312

ROOSEVELT JUNIOR HIGH SCHOOL - Wednesday, April 6

<u>School</u>	<u>10:30 A.M.</u> <u>No. of Pupils</u>	<u>School</u>	<u>2:00 P.M.</u> <u>No. of Pupils</u>
Garfield	281	Hopkins	379
9th Street	333	Lee	285
Siefert	382	20th Street	299

WELLS JUNIOR HIGH SCHOOL - Thursday, April 7

<u>School</u>	<u>10:30 A.M.</u> <u>No. of Pupils</u>	<u>School</u>	<u>2:00 P.M.</u> <u>No. of Pupils</u>
Nazareth	43	18th Street	175
Zion	55	McKinley	282
Bethany	67	27th Street	360
St. Michael	293		
Bethlehem	48		
St. Rose	221		
St. Benedict	90		
Emmaus	83		

MUSIC EXPERIENCE PROGRAM

ELEMENTARY

Tape No. _____

RATING SCALE FOR TAPE RECORDINGS

Grade _____

Excellent	Good	Average	Fair	Poor
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SINGING - UNISON

Tonal Quality				
Intonation				
Enunciation				
Dynamics				
Interpretation				

SIGHT-SINGING - UNISON

Reading a new Song-Syllables				
Accuracy of Performance (Pitch & Rhythm)				

NOTATED RHYTHMS

Accuracy of Response				
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MUSIC EXPERIENCE PROGRAM

FORM 3

School _____

We are interested in the classroom teachers' reactions to the first semester of the music program, funded under the Elementary Secondary Education Act. Using the scale below, please indicate the appropriate number in the boxes. ()

3 = outstanding 2 = satisfactory 1 = unsatisfactory 0 = no opinion

Do you feel that the work of the special project music teacher has significantly contributed to developing in the children:

1. appropriate attitudes toward constructive music activities ☐
2. a feeling of pride and enjoyment in the improvement of their singing ☐
3. a feeling of self-confidence and desire to participate in the following music activities:
 - (a) Listening to a variety of recorded selections ☐
 - (b) Playing tuned and rhythm instruments ☐
 - (c) Singing and/or playing in small groups ☐
 - (d) Singing and/or playing in extracurricular programs ☐
4. an interest in the knowledge and understandings that lead to cultural growth ☐
5. the ability to express themselves emotionally and/or physically through gainful participation in music activities ☐
6. achievement in the following areas:
 - (a) Singing
Sight singing ☐ Rote singing ☐ Part singing ☐
 - (b) Rhythm
Reading rhythm patterns ☐ Playing rhythm patterns on instruments ☐
 - (c) Listening
Variety of recorded music ☐ Good listening habits ☐
Specific things to listen for such as melody, mood, style, tone color and instrumentation, form etc. ☐
 - (d) Instruments
Playing tonal instruments: Bells ☐ Autoharp ☐
 - (e) Special Opportunities
Participating in choral ensembles ☐
Performing for an audience ☐
Correlating music with other areas of study, such as social studies, art, science. ☐

Please write any additional comments you may have on the reverse side of this sheet.

E7 5/66

MILWAUKEE PUBLIC SCHOOLS
Division of Curriculum and Instruction

June 2, 1966

MEMORANDUM - Principals' Reaction Form for ESEA Projects

To:

From: Educational Research

The purpose of this memorandum is to ask you, as a school principal, to share with us your opinion of ESEA projects which have operated this semester in your school. The ESEA projects are those which are funded under the Elementary and Secondary Education Act.

Completing a questionnaire on each project in each school would be a formidable task. In order to obtain your judgment as accurately and efficiently as possible, we have prepared a single chart which includes all the projects and objectives. We hope you will find it comprehensive and convenient.

This information will be supplementary to that provided by other data collecting procedures. For example, pupil achievement is not included in this list of objectives because other methods will be used to assess pupil achievement.

On the attached chart, we have listed the titles of the ESEA projects. On the left-hand side of the page you will find a listing of objectives (aims or goals) that are common to several of the projects. Cells within certain rows and columns of the chart are circled in red to indicate that these specific objectives apply to a given project in your school. Using the key shown below, please place a rating within each circled cell.

Please return this form in the enclosed self-addressed envelope by June 15, 1966. If you have any questions, call John Belton, Supervisor of Educational Research, 476-3670, Extension 394.

Use the ratings as follows:

RATING KEY

3. Project fulfilled this objective to an outstanding degree
2. Project satisfactorily reached this objective
1. Project was unsatisfactory in reaching this objective
0. I have no opinion

School _____

Key:

3 = Outstanding
2 = Satisfactory
1 = Unsatisfactory
0 = No Opinion

As a result of this project, there has been improvement in:

OBJECTIVES (AIMS OR GOALS OF E.S.E.A. PROJECTS)

Category	As a result of this project, there has been improvement in:	SAMPLE: Lower Pupil-Teacher Ratio Project No. XX	E-1 School Library Services	E-2 Expanded Reading Center Services	E-4 Additional Non-teaching Vice-Principals	E-5 Special Physical Education Teacher Program	E-6 Art Experience Program	E-7 Music Experience Program	E-8 Speech & Language Skills Building Program	E-10 Outdoor Education	SS-1 Expansion of Psychological Services
A.	Teaching-Learning Environment	(2)						○			
B.	Teaching Performance in This Area							○			
C.	Pupil Attitude	(1)						○			
D.	Personal Development of Pupil	(0)						○			
E.	Pupil-Teacher Relationship	(3)						○			
F.	Home-School Relations										
G.	Out-of-School Activities							○			
H.	Curriculum Materials							○			
I.	Teacher Morale	(3)						○			
J.	Supervision										